

1912.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS

OF THE

METROPOLITAN EXAMINATION

(I.) September, 1912.

(II.) December, 1912—January, 1913.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to
**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

Candidates desiring to be examined during the first period (September) must enter their names upon a form to be obtained from the Secretary, and remit the same to the Secretary, together with the entry fee of five guineas, **not later than 30th June.** A Candidate having entered for this period will have the option of transferring his or her examination to the Christmas period on giving notice to the Secretary not later than the 31st July, without payment of any further fee.

Candidates desiring to be examined during the Second period (Christmas vacation) must enter their names and pay a fee of one guinea **not later than the 31st October**, and a further fee of four guineas **not later than the 30th November.** In the event of a Candidate failing, from any cause, to pay this latter fee in due time the preliminary fee of one guinea will be forfeited.

Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be transferred to the following examination. In

all other cases of re-entry the full fee must be paid. Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

Candidates for examination at the Christmas period may, *when completing their entry* (not before), indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

All Candidates (except in Subjects I., VI., VIa., and performers in Subject II., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, Musical Ornaments, and on Harmony, as far as the chord of the dominant seventh, with inversions. Candidates in Class C, Subject II., are required to work questions on Elements of Music and Musical Ornaments. Candidates in Subjects II., III. (with certain exceptions) and IV. are required to work an additional paper, particulars of which are given on pages 8, 13, and 16. Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim, with their application. This exemption does not apply to the special papers in Subjects II., III., and IV.

The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. If two papers have to be worked they need not both be done on the same day. The Academy will be closed on 25th and 26th December, and possibly other days.

The result of the practical and paper work portions of the examination is posted to Candidates within about four days of the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

Candidates who succeed in the practical branch are not required to again undertake that portion of the Examination. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only on payment of a fee of one guinea for each paper.

Those who succeed in the Rudiments paper, but fail in the practical branch, will, if attending at either (not both), of the next two periods, be exempt from again working the said paper. The same applies to the paper on Form and Teaching for pianoforte candidates (Class A and Class B). The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form.

In Subjects III., IV., and V., no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular edition of the work chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 23.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher, or any combination of these.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in December and March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who have satisfied the Examiners in any class, of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments, and Harmony:—

- Nos. 1 and 2, set September, 1907.
- Nos. 3 and 4, set Christmas, 1907.
- Nos. 5 and 6, set September, 1908.
- Nos. 7 and 8, set Christmas, 1908.
- Nos. 9 and 10, set September, 1909.
- Nos. 11 and 12, set Christmas, 1909.
- Nos. 13 and 14, set September, 1910.
- Nos. 15 and 16, set Christmas, 1910.
- Nos. 17 and 18, set September, 1911.

[Continued on next page.]

SUBJECT I. The Examination Papers of 1911.

ELEMENTS PAPERS for Vocalists (Performers), v², v³ (1909),
v⁴, v⁵ (1910), v⁶, v⁷ (1911).

FORM AND TEACHING (for Pianoforte Teachers):—

A and B, set September, 1908.
C and D, set Christmas, 1908.
E and F, set September, 1909.
G and H, set Christmas, 1909.
I and J, set September, 1910.
K and L, set Christmas, 1910.
M and N, set September, 1911.
O and P, set Christmas, 1911.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching (Organ E), set 1907.
(Organ H), set 1910.
(Organ I), set 1911.

Tests in Score Reading, &c. (Organ 1), set 1907.
(Organ 4), set 1910.
(Organ 5), set 1911.

Rudiments Papers set in 1905 and 1906 (six in all), can be supplied, price 2s. the set. Form and Teaching Papers, set 1905-6-7 (ten in all), can be supplied, price 2s. 6d. the set.

The Diatonic and Chromatic Studies required by Candidates in Subject II., Class C (Singing, Performers) can be supplied, price 1s.

The Examination Papers set for Bandmasters and Theatrical Conductors, February, 1911, and February, 1912, can be supplied, price 1s. each paper.

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.) are not published.

Papers supplied to order cannot be exchanged.

The Examination is in the following Subjects:—

SUBJECT I.*—Harmony, Counterpoint, and Composition.

Examiners in 1912.—F. CORDER, F.R.A.M.; Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M., and J. B. McEWEN, M.A., F.R.A.M.

* Entries in this subject will be accepted only for the Christmas period.

SUBJECT I.—HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter for a second time without submitting a second Composition, but must again pay the full fee.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Leonora Overture No. 3 of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	25
Figured Bass or Exercises	25
Modulation or Ear Tests	25
General Questions	25
Total	200

150 marks required to pass.

SUBJECT II.—Singing.

Examiners in 1912. — HENRY BEAUCHAMP, Hon. R.A.M.; RICHARD CUMMINGS, F.R.A.M.; EDWARD ILES, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; Madame LARKCOM, F.R.A.M.; ARTHUR THOMPSON, F.R.A.M.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (Performer and Teacher), in which

SUBJECT II.—SINGING—*Continued.*

case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Books recommended for reference and study will be found noted on page 23.

Class B, TEACHER.

It will be expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing: a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Class C (Performer) on pages 10 and 11.

To sing a piece at first sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates

SUBJECT II.—SINGING—*Continued.*

may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Two hours will be allowed for working this paper.

Candidates in Class B are *not* required to provide their own accompanists. One of the Examiners will act in that capacity.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	24
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	16
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	16
6. Pronunciation and Diction	16
7. Teaching of Recitatives	16
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	16
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
Total	200

Marks required to pass, 150.

Class C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces contained in their respective lists and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The Pieces marked * must be sung from memory.

To sing a piece at first sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

SUBJECT II.—SINGING—Continued.

DRAMATIC SOPRANO.

- * CANTATA, "From rosy bowers" ("Don Quixote") Purcell.
 (12 Songs by Purcell) (Novello)
 ARIA, "Ritorna Vincitor" ("May laurels crown thy brow") Verdi.
 ("Aida") (Ricordi) Charles V. Stanford.
 SONG, "Requiescat" (Boosey) Richard Strauss.
 SONG, "Zueignung" ("Devotion"), Op. 10, No. 1 in C (1023 Universal Edition) (Breitkopf & Härtel) Goring Thomas.
 * SONG, "Night's dreams are fair" (Boosey)

LIGHT SOPRANO.

- * RECIT. {"Crudele?" ("I cruel?")} {"Don Giovanni"} Mozart.
 AIR {"Non mi dir" ("Tell me not")} {"Don Giovanni," Book I.)
 (Novello's Songs in "Don Giovanni," Book I.)
 AIR, "The Lord is my Shepherd" ("The Rose of Sharon") (Novello) A. C. Mackenzie.
 AIR, "Care Selve" ("Come, Beloved") ("Atalanta") (in A) (Boosey) Handel.
 SONG, "Ständchen" (The Serenade) ("The moon hangs over the
 mountain") (in G), Op. 106, No. 1. (Lengnick) Brahms.
 * SONG, "Fantasia" (in G) (J. Williams) F. H. Cowen.

MEZZO-SOPRANO.

- * AIR, "Mighty love now calls to arm" (Alexander Balus) (No. 22)
 (Novello) Handel.
 RECIT. {"A questo seno" ("Unto my bosom")} {"As upon thy lovely features"}
 ARIA {"Quando miro quel bel ciglio"} (No. 16 Standard Songs) (Ascherberg, Hopwood & Crew) Sibelius.
 SONG, "The Tryst" (in D flat) (Breitkopf & Härtel)
 * THE ANGEL'S SONG, "My work is done" ("The Dream of Gerontius")
 (Novello) Elgar.
 SONG, "I love the jocund dance" (in F) (Chappell) H. Walford Davies.

CONTRALTO.

- * RECITATIVE, "From Capharsalama, on eagle wings I fly" ("Judas
 Maccabæus") (Novello) Handel.
 AIR, "Esurientes implevit bonis," "He hath filled the hungry"
 (Magnificat) (Novello) Bach.
 SONG, "There was a King of Thule" (F minor) (Schott) Liszt.
 * AIR, "Murmur not" (Songs and Airs of Bach, No. 50) (Augener) Bach.
 SONG, Boat Song (in D) (Boosey) Charles V. Stanford.

MALE ALTO.

A Special List for this voice will be furnished to Candidates upon application.

TENOR.

- RECIT. {"His hideous love"} {"Acis and Galatea"} Handel.
 AIR {"Love sounds th' alarm"} (Augener Edition 4719 c.) Puccini.
 * AIR, "Che gelida manina" ("Your tiny hand is frozen")
 ("La Bohème") (Operatic Album Book 12, Tenor) (Ricordi) C. Hubert H. Parry.
 SONG, "There be none of beauty's daughters"
 (English Lyrics, 4th set) (Novello)
 SONG, "An Idyll" (Three Elizabethan Pastorals, No. 1.) (Novello) A. Herbert Brewer.
 * SONG, "The Serenade" (Novello) Mary S. Burgess.

SUBJECT II.—SINGING—Continued.

BARITONE.

- * SCENE AND ARIA, "I fain would hide" ("Euryanthe") (Novello) ... Weber.
 AIR, "Deh vieni alla finestra" ("Oh, come now to the casement")
 ("Don Giovanni") Mozart.
 (Novello's Songs in "Don Giovanni," Book 4)
 SONG, "Wie bist du meine Königin" ("Gracious and kind art
 thou") (in D flat) (Lengnick) Brahms.
 SONG, "Scent of the pine" ("Nordisa") (Forsyth Brothers) ... F. Corder.
 * IRISH AIR, "The gentle maiden" (Cramer) Arthur Somervell.

BASS.

- * RECIT. { "O voi del mio poter" ("O ye, of my command") }
 ARIA { "Sorge infausta" ("Rages now the storm") (Rinaldo) } Handel.
 (in C minor)
 (No. 33, Standard Songs) (Ascherberg, Hopwood & Crew)
 AIR, "Possenti Numi" ("Oh! Isis and Osiris") (Il Flauto Magico) Mozart.
 (Augener Edition 8803 B.)
 SONG, "The two Grenadiers" (Randegger Edition) (Novello)... Schumann.
 SONG, "Grapes" (English Lyrics, Set 8) (Novello) ... C. Hubert H. Parry.
 * SONG, "Trottin' to the Fair" (in C) (Boosey) ... Charles V. Stanford.

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	16
2. Volume	16
3. Control of Breathing	16
4. Production (including Precision and Neatness in the Attack and Finish of Sound)	20
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including Scales, Arpeggios, Shakes, and Intervals)	16
7. Blending of the Registers	12
8. Phrasing, Expression, and Variety of Tone	20
9. Pronunciation and Diction	16
10. Recitative	12
11. Facial Expression and Posture... ..	8
12. Conception of the General Character of the Pieces... ..	20
13. Reading at Sight	12
Total	200

Marks required to pass, 150.

SUBJECT III.—Playing on the Pianoforte.

The Boards will be constituted from the following:—CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; SYDNEY BLAKISTON, Hon. R.A.M.; H. R. EYERS, F.R.A.M.; EVELYN HOWARD-JONES, Hon. R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; FREDERICK MOORE, A.R.A.M.; CLAUDE POLLARD, A.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; SEPTIMUS WEBBE, A.R.A.M.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. The Examiners, however, have authority as heretofore to classify successful candidates in either Class A, B, or C according to the qualities displayed by them respectively. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer,—Class C.

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but will be passed in Class B (Teacher), if the several tests be otherwise satisfactorily dealt with.

The Examination will last about half-an-hour.

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred), of their own selection from each of the three lists on pages 14 and 15 (three pieces in all).

To play at first sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(A.) Major, and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart all in similar and contrary motion.

Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(B.) Major and harmonic minor scales in double thirds in similar motion only.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

(C.) Chromatic scales in double minor thirds in similar motion only.

(D.) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart.

(E.) Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(F.) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The *staccato* touch to comprise both *finger and wrist (hand) staccato* (except scales in double thirds and double octaves, which will be required with *wrist (hand) staccato* only). The scales and arpeggios to be played by each hand separately or with both hands together, descending and ascending, and to begin on the highest or lowest note at the discretion of the Examiners.

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will also be required to answer questions on Touch,—the action, state, and position, &c., of the arm, hand and fingers in playing and knowledge of the action of the keys; also on the fingering of passages selected by the Examiners. Candidates are given an opportunity of studying the paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions, on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students.

To work the paper on Rudiments of Music, &c., specified on page 4.

In order to pass in the practical branch, a Candidate must secure 75 per cent. of the total number of marks obtainable.

Candidates who are blind will be required to fulfil all the conditions set forth above, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) will be required to fulfil the whole of the requirements for Class B, excepting that they will be exempt from working the paper on Form and Teaching. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them at least must be played from memory. A higher standard of excellence in performance is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth above, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 23.

LIST A.

- | | |
|---|------------------------------|
| PRELUDE AND FUGUE in C (No. 1, Book 1) | <i>J. S. Bach.</i> |
| PRELUDE AND FUGUE in B minor (No. 24, Book 2; No. 48 in editions in one volume)... .. | <i>J. S. Bach.</i> |
| *PRELUDE AND FUGUE in F sharp minor (No. 14, Book 1) | <i>J. S. Bach.</i> |
| *FUGUE in A minor (without Prelude) (Peters' Edition, No. 207) | <i>J. S. Bach.</i> |
| FUGUE in C minor (Bosworth) | <i>Philipp Emanuel Bach.</i> |
| PRELUDE AND FUGUE from Suite No. 3 in D minor (Peters No. 4a) | <i>Handel.</i> |
| FUGUE in F minor (Ricordi) | <i>Bencini.</i> |
| PRELUDE AND FUGUE in F minor (Op. 35, No. 5) | <i>Mendelssohn.</i> |
| FUGUE in A (No. 19, Book 1) (Breitkopf and Härtel Edition, No. 449) | <i>Aug. Klengel.</i> |
| *TOCCATA AND FUGUE in D minor | <i>Bach-Taubig.</i> |
| FIRST MOVEMENT from Suite Op. 90 (Prelude and Fugue) (Augener) | <i>Saint-Saëns.</i> |
| *PRELUDE AND FUGUE (Op. 29) (Russischer-Musikverlag, Breitkopf and Härtel) | <i>Serge Tanéïev.</i> |

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

LIST B.

(THE ENTIRE WORKS.)

SONATA in A (Op. 2, No. 2)	...	...	...	...	...	...	Beethoven.
SONATA in D (Op. 10, No. 3)	...	...	...	...	...	...	Beethoven.
*SONATA in D minor (Op. 31, No. 2)	...	...	...	...	...	...	Beethoven.
SONATA in F (Op. 54)	...	...	...	...	...	...	Beethoven.
*SONATA in E flat (Op. 81a)	...	...	...	...	...	...	Beethoven.
*SONATA in A flat (Op. 110)	...	...	...	...	...	...	Beethoven.
*FANTASIE (Op. 77)	...	...	...	...	...	...	Beethoven.

LIST C.

*TOCCATA in C (Op. 7)	...	...	...	...	...	...	Schumann.
INTERMEZZO in E flat minor from Faschingsschwank (Op. 26, No. 4)	...	...	...	...	...	...	Schumann.
TRAUMESWIRREN in F, from Phantasiestücke (Op. 12, No. 7)	...	...	...	...	...	...	Schumann.
*ETUDE in E minor (Op. 25, No. 5)	...	...	...	...	...	...	Chopin.
*SCHERZO in C sharp minor (Op. 39)	...	...	...	...	...	...	Chopin.
VALE in A flat (Op. 42)	...	...	...	...	...	...	Chopin.
NOCTURNE in E (Op. 62, No. 2)	...	...	...	...	...	...	Chopin.
*LA CAMPANELLA, from Etudes d'après Paganini	...	...	...	...	...	...	Liszt.
GNOMENREIGEN, ETUDE DE CONCERT	...	...	...	...	...	...	Liszt.
POLISH MELODIES (No. 87, from Perles musicales) (Augener)	...	...	...	...	...	...	Liszt.
*SCHLUMMERLIED (Kistner)	...	...	...	...	...	...	Weber-Liszt.
BALLADE in D (Op. 10, No. 2)	...	...	...	...	...	...	Brahms.
*INTERMEZZO in E flat minor (Op. 118, No. 6) (Lengnick)	...	...	...	...	...	...	Brahms.
WALZER (Nos. 1, 2 and 6 from Op. 39)	...	...	...	...	...	...	Brahms.
GENREBILDER (Op. 13, No. 4 in D flat) (Augener)	...	...	...	...	...	...	Hermann Goetz.
ETUDE in A (Op. 19, No. 2) (Augener)	...	...	...	...	...	...	Poldini.
RONDO PIACEVOLE	...	...	...	...	...	...	Sterndale Bennett.
ETUDE-CAPRICE (Op. 9, No. 1) (Edition Demets, Schott)	...	...	...	...	...	...	Herbert Fryer.
*PRELUDE in D (Avison Edition) (Novello)	...	...	...	...	...	...	Felix Swinstead.
FINALE from First Miniature Suite (Avison Edition) (Novello)	...	...	...	...	...	...	York Bowen.
BALLADE (Op. 20, No. 3) (Augener)	...	...	...	...	...	...	Percy Pitt.
CAPRICE in A from "Three Pieces" (Stainer and Bell)	...	...	...	...	...	...	James Friskin.

The marks obtainable in this subject are as follows:—

List A	...	...	...	...	...	Maximum Marks.
" B	...	...	...	...	...	16
" C	...	...	...	...	...	24
Reading	...	...	...	...	...	16
Scales and Arpeggios	...	...	...	...	...	12
Fingering Typical Passages	...	...	...	...	...	12
Questions on Touch	...	...	...	...	...	8
						12
Total						100

75 marks required to pass.

SUBJECT IV.—Playing on the Organ.

Examiners in 1912.—Sir GEORGE C. MARTIN, Mus. D. Cantuar., Hon. R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and W. J. KIPPS, A.R.A.M.

Candidates will be required :—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.
- To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on any of the following subjects :—

Intervals.

Time Signatures.

Marks of Expression; and

Voice Production.

- To work a Paper embracing questions on Form, as exemplified in the pieces in Lists A and B; to answer questions on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes.

To work the paper on Rudiments of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *viva voce* and paper work portions of the examination will be the same as for other Candidates.

On entering all Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

SONATA, No. 4 (E minor) (Peters, No. 240)
TOCCATA AND FUGUE in D minor (Dorian) (Peters, No. 242)

Bach.
Bach.

SUBJECT IV.—PLAYING ON THE ORGAN—*Continued.*

LIST B.

SONATA in B flat (No. 4)	Mendelssohn.
FANTASIA in E minor, No. 5 (Novello)	Silas.
FANTASIA AND TOCCATA in D minor (Houghton)	Charles V. Stanford.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Pieces	64
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	12
Organ Form and Teaching Paper	16

150 marks required to pass.

Total 200

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1912.—F. CORDER, F.R.A.M.; and two of the following:—ALFRED KASTNER; SPENCER DYKE, A.R.A.M.; ALFRED GIBSON, Hon. R.A.M.; W. FRYE PARKER, F.R.A.M.; HANS WESSELY, Hon. R.A.M.; A. PEZZE, Hon. R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; G. A. CLINTON, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORS DORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Norma Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 23.

FOR THE VIOLIN.

LIST A.

SONATA in F major, No. 5, (Op. 24) (first movement only)... .. *Beethoven.*
SONATA in G (Op. 13) (first and second movements) *Grieg.*
SONATA in D minor (Op. 108) (first and second movements) (Lengnick) *Brahms.*

LIST B.

CONCERTO in A major (first and second movements Cadenza ad libitum) (Peters, No. 2193A) *Mozart.*
CONCERTO in E minor, No. 18 (first and second movements) (Peters, No. 1091C) *Kreutzer.*
"PIBROCH" (first movement only) (Novello) *Mackenzie.*
CONCERTO in D minor, Op. 22, No. 2 (first and second movements) (Peters, No. 3296) *Wieniawski.*

LIST C.

ÉTUDE, No. 16, in E minor (24 Études) (Peters, No. 1381) *Gaviniés.*
ÉTUDE, No. 8, in B flat major (Op. 19) (Dix Études Artistiques, Schott's Nouvelle edition) *Alard.*
CAPRICE No. 4 in E minor (24 Caprices) (Peters, No. 281)... .. *Rode.*

Candidates in this instrument will be asked questions on the fingering of selected passages on the violin, to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major, melodic and harmonic minor scales (three octaves) to be played both with detached and slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

D and E flat major, melodic and harmonic minor scales in thirds, in sixths and in octaves, to be played with separate bowing (two octaves).

Chromatic scales beginning on G, A, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played both with detached and slurred bowing.

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

FOR THE VIOLONCELLO.

LIST A.

SONATA in F, No. 2 (arranged by Piatti) (Schott)	<i>N. Porpora.</i>
SONATA (Op. 32) (first and second movements)	<i>W. Sterndale Bennett.</i>
SONATA in G, No. 3 (arranged by Piatti) (Ricordi)	<i>Boccherini.</i>

LIST B.

CONCERTSTÜCK Op. 68 (the whole work) (Augener)	<i>Schroeder.</i>
CONCERTO (Op. 108) (first movement) (Augener)	<i>August Nöck.</i>
LARGHETTO AND ALLEGRETTO (Op. 10) (the whole work) (Augener)	<i>A. C. Mackenzie.</i>

LIST C.

No. 27 ANDANTE ESPRESSIVO from 40 Studies, Book 2 (Op. 46) (Augener)	<i>J. Werner.</i>
No. 1 ANDANTE from Huit Grandes Etudes (Op. 44) (Augener)	<i>F. Kummer.</i>
No. 2 ANDANTE from Twelve Caprices (Op. 7) (Augener)	<i>Franchomme.</i>

Candidates will be required to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major, melodic and harmonic *minor* scales (three octaves) in *detached* and *slurred* bowing. *Chromatic scales* on C, E, G (three octaves) in *legato* bowing ; also D and G major in thirds, sixths, and octaves in separate bows (two octaves) ; arpeggios of major and minor common chords and dominant and diminished sevenths in three octaves.

The marks obtainable in this subject (with the exception of Harp Playing) are as follows :—

	Maximum Marks.
List A	12
„ B	12
„ C	12
Technique (including Scales and Arpeggios)	16
Intonation	12
Tone	8
Style, Phrasing	12
<i>Vivâ Voce</i> Questions on Form	8
Reading	8
Transposing	
Total	100

75 marks required to pass.

FOR THE HARP.

LIST A.

CONSOLATIONS, No. 5 (Breitkopf & Härtel)	<i>Liszt-Schüëcker.</i>
IMPROMPTU No. 1 (G flat major) (Rühle, Leipsic)	<i>Schubert.</i>
(From Snor's Classical Pieces arranged for Harp, Book 1.)	
L'EGYPTIENNE (Durand, Paris)	<i>Rameau-Renié.</i>

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

LIST B.

SAPPHIC DANCE (Dramatic Dances No. 2) (Breitkopf & Härtel, No. 2929)	...	...	...	...	...	...	...	<i>G. Bantock.</i>
IMPROMPTU (Siegel, Leipsic)	...	...	...	...	...	...	...	<i>E. Schüëcker.</i>
FANTAISIE (Enoch)...	...	...	...	...	...	...	...	<i>C. Galeotti.</i>

LIST C.

THREE CONCERT STUDIES (No. 2) (Zimmermann)	...	...	...	...	...	...	...	<i>A. Zabel.</i>
TWO STUDIES (No. 2) (Hofmeister, Leipsic)	...	...	...	...	...	...	...	<i>A. Kastner.</i>
FIFTY STUDIES (Op. 34, Book 1, No. 22) (Gerard & Co.)	...	...	...	...	...	...	...	<i>N. C. Bochsa.</i>

* Candidates will be required to play at first sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major, melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.						
List A	...	...	...	...	...	...	16
„ B	...	...	...	...	...	...	16
„ C	...	...	...	...	...	...	16
Technique	...	...	...	...	...	...	12
Tone	...	...	...	...	...	...	12
Style, Phrasing	...	...	...	...	...	...	12
Reading	...	...	...	...	...	...	
Transposing	...	...	...	...	...	...	
Total							100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

SUBJECT VI.*—Band-Mastership.

Examiners in 1912.—F. CORDER, F.R.A.M.; Lieut. J. MACKENZIE
ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.; and R. NEVILLE FLUX,
F.R.A.M.

Candidates, on entering their names, must submit an arrange-
ment of—

(I.) Glinka's Overture "Ruslan and Ludmila" as far as
bar 3 of page 35, miniature score (Donajowski) in the original key.
This is to be scored for Full Military Band, including two Saxophones
(E flat Alto and B flat Tenor, written in Treble clef), Tenor (E
flat) and Bass (B flat) Clarinets (also written in Treble clef),
Trumpets in E flat (not B flat). The staves of each page must be
numbered, or the names of the instruments indicated, as on the first
page.

Also,

(II.) Schumann's Op. 99 "Drei Stücklein" No. 3, for a
Small Band of not more than twelve Wind Instruments. To be
transposed from E major to E flat.

These arrangements must not bear the Candidate's
name, but a Motto. The name to be enclosed in a sealed
envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners,
their writer will be called for examination, and will then be required
to work a paper which will include some exercises in Harmony, and
the arrangement for prescribed instruments of two given passages,
one in orchestral score, the other in pianoforte score. Any Candidate
whose arrangements have been approved, and who has been un-
successful in the further Examination, may enter for a second time
without submitting further arrangements, but must again pay the
full fee.

He will also be catechised on the compass and fingering and
general knowledge of instruments used in military bands, on the
distribution of parts in military scores, and on the Elements of
Music and Harmony. He will further be required to show a practical
knowledge by playing on at least two wind instruments of his own
choice (Trumpet and Cornet cannot be accepted as separate instru-
ments) and to give a short exposition of the theory of conducting.
He will also be given ear tests in the naming of intervals.

* Entries in this subject will be accepted only for the Christmas period. The
Examination will take place in February.

SUBJECT VI.—BAND-MASTERSHIP—*Continued.*

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

							Maximum Marks.
Harmony	...	...	...	...	...	...	50
Scoring ...	...	...	...	...	...	...	50
<i>Vivâ Voce</i>	...	...	...	...	...	...	100
						Total	200

150 marks required to pass.

SUBJECT VIa.*—Theatrical Conductorship.

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of—

(I.) Cornelius's Overture "Der Cid" as far as the "maestoso" p. 38 (Donajowski miniature score). This is to be scored for a Band consisting of one Flute, one Oboe, two Clarinets, one Bassoon, two Cornets, one B flat Trombone, Drums, three First Violins, two Second Violins, one Viola, one Violoncello, and one Bass,

Also,

(II.) Schumann's Op. 99 "Drei Stücklein" No. 3 for Strings, Flute, Clarinet and Cornet, for Septet Band.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores,

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VIA.—THEATRICAL CONDUCTORSHIP—*Continued.*

and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows :—

						Maximum Marks.
Harmony	...	...	...	...	...	50
Scoring	...	...	...	...	...	50
Vivâ Voce	...	...	...	...	...	100
Total						200

150 marks required to pass.

By order of the Committee of Management,

F. W. RENAUT, *Secretary.*

Among others, the following Books will be found useful :—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—*"Elements of Music,"* F. W. Davenport (Longmans); *"Introduction to the Elements of Music,"* F. Niecks (Augener); *"Harmony,"* Stainer (Primer No. 8, Novello); *"Harmony,"* Prout (Augener); *"Practical Harmony,"* Stewart Macpherson (Joseph Williams).

SINGING—*"Hints on Singing,"* Manuel Garcia (Ascherberg); *"Singing,"* Randegger (Primer No. 5, Novello); *"Grammar of Elocution,"* Millard (Longmans).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from *"Form in Music,"* Stewart Macpherson (Joseph Williams); on Touch, from *"First Principles of Pianoforte Playing,"* Tobias Matthay (Longmans); on Fingering, from *"Exercises for Fingering,"* by Carlo Albanesi (Ricordi); and on Phrasing from *"Exercises on Phrasing in Pianoforte Playing,"* J. B. McEwen (Ricordi). No book on Teaching can be recommended, as the questions are set with a view to elicit the practical knowledge of the candidate derived from personal experience.

VIOLIN—For scales and arpeggios, Wessely's *Scale Manual* (Augener).

VIOLONCELLO—For scales and arpeggios, Whitehouse and Tabb's *Scale and Arpeggio Album* (Schott & Co.).

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED 31ST MARCH, 1912.

Licentiates of the Royal Academy of Music.

(A list of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP previous to March, 1911, is published separately, and will be sent on application to the Secretary.)

IN HARMONY.

Phillips, Seymour Kenneth (B.) 1911 | Saunders, Edith Mary ... (B.) 1911

IN SINGING.

Armstrong, Kathleen Annie (C.) 1911	Jones, Charles Albert (C.) 1911
Attenborough, Marjorie Helen (C.) 1911	Vincent ... (C.) 1911
Biggart, Eveline Mary ... (C.) 1911	Le Patourel, Rachel ... (C.) 1911
Blatch, Jessie Gertrude ... (C.) 1911	Martlew, Amy Mary ... (C.) 1911
Bowmer, Nellie ... (C.) 1911	Parris, Arthur Frederick ... (C.) 1911
Broughton, Samuel ... (B.) 1911	Pelling, Elsie Gladys ... (C.) 1911
Bunney, Walter Joseph ... (B.) 1911	Plummer, Frances Constance (C.) 1911
Carr, Dora ... (C.) 1911	Searle, Minnie ... (C.) 1911
Clarke, Gertrude Sarah ... (C.) 1911	Shaw, Blanche ... (C.) 1911
Cook, Alice Maud ... (C.) 1911	Simpson, Katie ... (C.) 1911
Cooke, Phœbe ... (C.) 1911	Spencer, George Henry ... (C.) 1911
Corbet, Constance ... (C.) 1911	Stanton, George Albert ... (B.) 1911
Ellis, George H. ... (C.) 1911	Stevenson, Dorothy Eveline (C.) 1911
England, John Herbert ... (C.) 1911	Strang, Edgar Percival ... (B.) 1911
Gillett, Ada Florence ... (B.) 1911	Thorne, Florence ... (B.) 1911
Gordon, Lilian ... (C.) 1911	Tow, Thomas William ... (C.) 1911
Groves, John ... (B.) 1911	Vincent, Katherine ... (C.) 1911
Harvey, Frederick E. E. ... (B.) 1911	Willy, Florence ... (C.) 1911
Houston, Dora ... (C.) 1911	Woodhouse, Agnes Marian (C.) 1911

B., Teacher ; C., Performer.

IN PIANOFORTE PLAYING.

Aitken, Annie Barclay (B.) 1911	Barnes, Walter ... (B.) 1911
Hogarth ... (B.) 1911	Bartlett, Mabel ... (B.) 1911
Almgill, Walter ... (B.) 1911	Baxter, Edith Lucy ... (B.) 1911
Andrew, Dorothy Lillian (B.) 1911	Baynam, Florence Emily (A.) 1911
Campbell ... (B.) 1911	Belch, Evelyn Mary ... (B.) 1911
Anstey, Doreen ... (B.) 1911	Bellerby, Ida Somerton ... (C.) 1911
Apperly, Florence Enid ... (B.) 1911	Berry, Irene ... (B.) 1911
Aston, Helen Margaret ... (C.) 1911	Berwick, Barbara Christoe (B.) 1911
Austin, Frances Winifred (B.) 1911	Bevis, Nelly Louise ... (B.) 1911
Wood ... (B.) 1911	Bingham, Edith ... (B.) 1911
Baker, Hedley Oscar ... (B.) 1911	Bird, Matilda M. ... (B.) 1911
Balmforth, Marjorie ... (B.) 1911	Blakston, Muriel ... (C.) 1911

IN PIANOFORTE PLAYING—*Continued.*

Blizard, Stanley James ...	(B.)	1911	Habich, Adrienne F. M. ...	(B.)	1911
Blomfield, Margaret May...	(B.)	1911	Hall, Dorothy Florence ...	(B.)	1911
Brinsdon, Florence Ethel...	(B.)	1911	Hall, Margaret ...	(B.)	1911
Brook, Constance Miriam...	(B.)	1911	Hall, Marion ...	(B.)	1911
Brunton, Annie ...	(B.)	1911	Hamms, Florence Mabel ...	(B.)	1911
Bryant, Jessie ...	(B.)	1911	Hampton, Enid Fraser ...	(B.)	1911
Buckingham, Hilda ...	(B.)	1911	Harper, Annie May ...	(B.)	1911
Burke, Mary Agatha ...	(B.)	1911	Harrison, Austin ...	(B.)	1911
Butler, Sarah ...	(B.)	1911	Haslegrave, Irene Florence		
Carter, Kathleen Edith ...	(B.)	1911	Pridden ...	(B.)	1911
Caswell, Dorothy Rosa ...	(B.)	1911	Hastie, Edward Ernest ...	(B.)	1911
Catchpole, Ida Eveline ...	(B.)	1911	Hately, Olive Moir ...	(B.)	1911
Cavill, Phyllis ...	(B.)	1911	Hemm, Mary ...	(B.)	1911
Cawston, Violet M. ...	(B.)	1911	Heppenstall, Jessie ...	(B.)	1911
Challens, Violet Ellen ...	(B.)	1911	Herbert, Ivy ...	(C.)	1911
Chambard Jehanne ...	(C.)	1911	Hignett, Evelyn Hamer ...	(B.)	1911
Chamney, Winifred A. ...	(B.)	1911	Hitching, Susannah Margaret	(B.)	1911
Charlton, Dorothy Lillian...	(B.)	1911	Hogben, Dorothy ...	(B.)	1911
Charrington, Laura Eleanor	(B.)	1911	Hogg, Agnes Anderson ...	(B.)	1911
Comfort, Constance Mar-			Holbrook, Ida Mary ...	(B.)	1911
chant ...	(B.)	1911	Holdsworth, Elsie ...	(B.)	1911
Compton-Burnett, Juliet ...	(B.)	1911	Holdsworth, Florence		
Condon, Hubert Norman ...	(B.)	1911	Gwendoline ...	(B.)	1911
Cornick, Amy ...	(B.)	1911	Holmes, Sybil Frances ...	(B.)	1911
Cottle, Inez Brady...	(B.)	1911	Hooley, Frances ...	(B.)	1911
Coutts, William Fisher ...	(B.)	1911	Horan, Mary Anderson ...	(B.)	1911
Craig, James Hulme ...	(B.)	1911	Horsnail, Eunice ...	(B.)	1911
Crane, Percy George ...	(B.)	1911	Hubbard, Dorothy May ...	(B.)	1911
Crawford, Elizabeth Archi-			Ironside, Annie King ...	(B.)	1911
bald Fraser ...	(B.)	1911	Isaacs, Isabel Rose...	(B.)	1911
Crispin, Minnie ...	(B.)	1911	Ivatts, Harry ...	(B.)	1911
Cumming, Edward Adolphus	(B.)	1911	Jackson, Joseph Bernard ...	(B.)	1911
Currie, Mary Helen ...	(B.)	1911	Jeffery, Rosa ...	(B.)	1911
Davidson, Muriel ...	(B.)	1911	Johnson, Violet Hannah ...	(C.)	1911
Devenish, Amy Violet ...	(B.)	1911	Jones, Edgar ...	(B.)	1911
Duxbury, Ada ...	(B.)	1911	Jones, Edith ...	(B.)	1911
Edwards, Thomas David ...	(B.)	1911	Jones, Frances Augusta ...	(B.)	1911
Elliott, Adeline Beken ...	(B.)	1911	Jones-Rees, Fannie ...	(B.)	1911
Elphick, Dorothy ...	(B.)	1911	Joyce, Minnie Harriet ...	(B.)	1911
Emson, Nancy ...	(B.)	1911	Judd, Kate Emmeline ...	(A.)	1911
Everitt, Edith Caroline ...	(B.)	1911	Kennedy, Ethel Grace ...	(B.)	1911
Fairclough, Josephine Hall	(B.)	1911	Kenney, Frank Horace ...	(B.)	1911
Farthing, Mary Edith ...	(B.)	1911	Kiddier, Emma ...	(B.)	1911
Fearnley, Rebecca...	(B.)	1911	Knight, Florence Urio ...	(B.)	1911
Field, Lionel ...	(C.)	1911	Knight, Winifred ...	(B.)	1911
Forsdike, Maud ...	(B.)	1911	Knudsen, Sylvia ...	(B.)	1911
Fountain, Arthur ...	(B.)	1911	Lawrence, Annie ...	(B.)	1911
Gawthrop, Elsie Louise ...	(B.)	1911	Leigh, Hamer ...	(B.)	1911
Gibbs, Ethel Sylvia ...	(B.)	1911	Lewis, Ella Violet ...	(B.)	1911
Glegg, Nancy ...	(B.)	1911	Linford, Elsie Dorothy ...	(B.)	1911
Gluckstein, Elizabeth ...	(C.)	1911	Lock, Muriel Cridland ...	(B.)	1911
Golding, A. Violet ...	(B.)	1911	MacDonald, Harriet ...	(B.)	1911
Gould, Madeline Gardiner	(B.)	1911	Macdonald, Henrietta Urqu-		
Grainger, Joseph ...	(B.)	1911	hart Thom ...	(B.)	1911
Gravatt, Annie May ...	(B.)	1911	Mackenzie, Marjory Grant	(B.)	1911
Green, Gladys Nora ...	(B.)	1911	Mackinnon, Liliias Living-		
Green, Lillian C. A. ...	(B.)	1911	stone ...	(B.)	1911
Green, Margaret Bramble...	(B.)	1911	Mann, Catherine Muriel ...	(C.)	1911
Grisdale, Sybil Rawcliffe...	(B.)	1911	Manning, Helen Gertrude	(B.)	1911
Grundy, Enid Dorothea ...	(B.)	1911	Marshall, Elizabeth Gladys	(B.)	1911

IN PIANOFORTE PLAYING—*Continued.*

Martin, Agnes Irene ... (B.)	1911	Saunders, Dorothy ... (B.)	1911
Martin, Hilda Winifred ... (B.)	1911	Saunders-Jacobs, Emily ... (B.)	1911
May, Edith Gladys Isabel... (B.)	1911	Virginia ... (B.)	1911
McGhee, Clare ... (B.)	1911	Scholefield, Gertrude ... (B.)	1911
McIlroy, Evelyn ... (B.)	1911	Sharps, Phyllis Marjorie ... (B.)	1911
McLean, Marybel ... (A.)	1911	Sinclair, Jeanie Evaline ... (B.)	1911
Meikle, Isa Mary ... (B.)	1911	Skull, Dorothy ... (B.)	1911
Millar, Grace Underwood... (B.)	1911	Smith, Ella Elizabeth Burn ... (B.)	1911
Mills, Violet May ... (B.)	1911	Smith, Elsie B. ... (B.)	1911
Milne, Alice Nellie ... (B.)	1911	Smith, Jeanie Janet ... (B.)	1911
Minto, Arthur ... (B.)	1911	Snellgrove, Hilda Theresa... (B.)	1911
Moore, Nellie Willoughby (B.)	1911	Snodgrass, Mildred Ethel... (B.)	1911
Morrison, Maggie ... (B.)	1911	Solichon, Bénédicte ... (B.)	1911
Nayler, Dorothy ... (B.)	1911	Stanger, Ethelwyn... (B.)	1911
Newman, Iris ... (B.)	1911	Stow, Hilda Kate ... (B.)	1911
Norman, Frances Mary ... (B.)	1911	Street, Maud Grover ... (B.)	1911
Olsen, Gladys ... (C.)	1911	Stutfield, Agatha ... (B.)	1911
O'Neill, Kate ... (B.)	1911	Sweetnam, Nora ... (B.)	1911
Osgood, Isoult Mary Cheel (B.)	1911	Symons, Bernard McCara (C.)	1911
Owen, Dorothy Maud ... (B.)	1911	Tait, Roberta M. ... (B.)	1911
Owen, Effie Irwin ... (B.)	1911	Taylor, Dorothy Sumner ... (B.)	1911
Page, Margery ... (B.)	1911	Thompson, Mary ... (B.)	1911
Patrick, Ruth Ina ... (B.)	1911	Thomson, Helen Reid ... (B.)	1911
Pennycuik, Bryda Millicent (B.)	1911	Thornton, Mabel ... (B.)	1911
Peters, Beatrice Mahalath (B.)	1911	Thornton, Olive ... (B.)	1911
Pettiford, Gladys ... (B.)	1911	Trodd, Maud Mary ... (B.)	1911
Pike, William Arthur ... (B.)	1911	Tupper, Dorothy Priaulx... (B.)	1911
Pinney, Elsie Stephenson... (B.)	1911	Tyler, Jessie H. ... (B.)	1911
Pitney, Minnie ... (B.)	1911	Vestraut, Dorothy Alice Van (B.)	1911
Poles, Wm. Lyddon Wans- brough... (B.)	1911	Walker, Judith Katharine (B.)	1911
Pollard, Edgar ... (B.)	1911	Walwin, Kathleen Sarah ... (B.)	1911
Pritchard, Daphne Ray Ford (B.)	1911	Watt, Kathleen Ellison ... (B.)	1911
Pritchard, Robert Alfred ... (B.)	1911	Weede, Dorothy Van ... (B.)	1911
Prothero, Winifred Georgina (B.)	1911	Wells, Rose Katharine ... (B.)	1911
Pull, Evelyn ... (B.)	1911	Wilkinson, Alice ... (B.)	1911
Purdy, Edith ... (B.)	1911	Williams, Gwladys Myfanwy (B.)	1911
Redstone, Gertrude ... (B.)	1911	Williams, Maggie Maud ... (B.)	1911
Reyre, Eva Mary ... (B.)	1911	Wilson, Florence Bessie ... (B.)	1911
Richards-Evans, Lily ... (B.)	1911	Wilson, May Barbara ... (B.)	1911
Roberts, Nellie ... (B.)	1911	Winchester, Sophie ... (B.)	1911
Robertson, Agnes W. ... (B.)	1911	Winter, Luise Marie Henriette (B.)	1911
Robinson, Margaret Elspeth (B.)	1911	Wood, Doris Bertha ... (B.)	1911
Robinson, Winifred May ... (B.)	1911	Woodward, Christabel May (A.)	1911
Rumboll, Dorothy P. ... (B.)	1911	Wookey, Mabel ... (B.)	1911
Saunders, Alfred Edward... (B.)	1911	Wyatt, Ellen Constance ... (B.)	1911
		Young, Annie Edith ... (B.)	1911

IN ORGAN PLAYING.

Rowley, Alec 1911	Wood, Ernest Flintoft... .. 1911
Turner, Arnold 1911	

IN ORCHESTRAL INSTRUMENTS.

VIOLIN.

Barratt, Elsie E. ... (B.)	1911	Campbell, Olive May ... (B.)	1911
Burrows, Grace ... (B.)	1911	Clarke, Charlotte P. G. ... (B.)	1911
Butler, Aileen Valerie ... (B.)	1911	Cowan, Maud ... (B.)	1911

IN ORCHESTRAL INSTRUMENTS—*Continued.*VIOLIN—*Continued.*

de Klerk, A. Christine E....	(C.)	1911	Perkins, Vera	...	...	(A.)	1911	
Dodd, Hilda Margaret	...	(B.)	1911	Powell, Phyllis	...	...	(B.)	1911
Down, Hilda	...	(B.)	1911	Price, Katie	...	...	(B.)	1911
Fulcher, Ellen Georgina	...	(B.)	1911	Stamford, Jessie Elsa	...	...	(B.)	1911
Hobday, Maud Mary	...	(B.)	1911	Thomas, Tilley	...	...	(C.)	1911
Holland, Algernon...	...	(C.)	1911	Whitton, Lesley Cruden	...	...	(A.)	1911
Johnston, Jennie R.	...	(B.)	1911	Widdowson, Jessie...	...	...	(B.)	1911
Lamb, Rosalind Sarah	...	(B.)	1911	Williams, Beatrice May	...	...	(B.)	1911
Martin, Mary Katharine	...	(B.)	1911	Wylde, Gertrude Mary	...	...	(B.)	1911
Moroney, William Thomas	(B.)	1911						

VIOLONCELLO.

Arnold, Maud Lilian	...	(B.)	1911	Orde, Valentine Evelyn	...	(A.)	1911
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FLUTE.

Sample, Arthur Emil...	...	...	...	...	...	...	(A.)	1911
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IN BANDMASTERSHIP.

Adkins, Hector Ernest	...	...	1911	Richardson, Charles Escudier	...	1911
Dowell, Horace Edwin	...	...	1911			

A., Performer and Teacher; B., Teacher; C., Performer.

